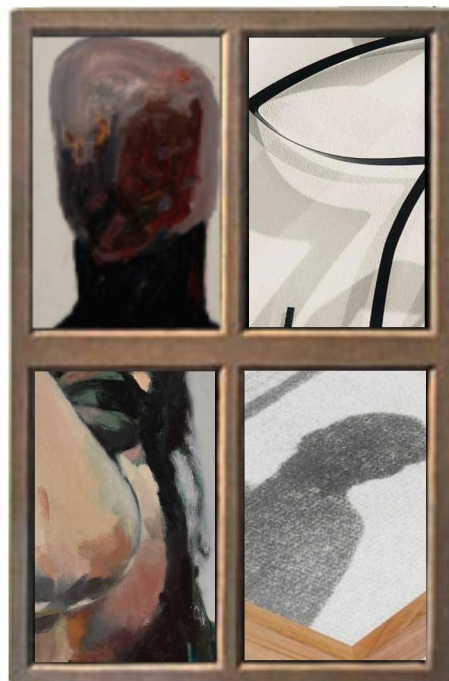




# The artist's eye



**The way we see as artists is different to those outside of our world yet it is a crucial process in artmaking**

**"The way we see things is affected by what we know or what we believe"**

**Curated by Patricia Agus**

# The artist's eye

Wylie Siassios  
Indi Meara  
Gretta Miller  
Vasilika Tsingos  
James Farrar  
Christy Chudosnik

Curated by Patricia Agus

2 - 13 October 2023  
Celebration: Thursday 5 October 5-7pm

George Paton Gallery

We pay our respects to Wurundjeri Woi-wurrung people of the Kulin Nation as the traditional and ongoing custodians of the land upon which these works were made and this exhibition was developed and takes place.

**“Seeing comes before the words. The child looks and recognises before it can speak.**

**But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.”**

How we see and interpret the world and how we live in it will influence our work and practice in some way shape or form. The way we see as artists are different to those outside of our world yet it is a crucial process in artmaking. I want to present the audience with a glimpse of an artist's mind, how you think, how we see the world and how we see the materials around us. This way we see is reliant on our life and experience, by what we know and believe in. The experiences we have in our lives and the people we engage in play an influence in our work where it be the main focal point or not, *The Artist's Eye* invites the audience into the artists mind, a glimpse of their vulnerability and their spirit. How does an artist create a relationship with their viewer? One may create scenes of nostalgia where both the viewer and artist have a common ground that bonds them to that very scenario. My favourite relationship is when there is a sense of tension or often time disorientating. These artists have spent the last several years creating conceptual ideas, and working under the frameworks of emphasising the idea over aesthetic desires. There can be at times a sense of discomfort and tension between the viewer and the art. When the viewer is be one with their own thoughts, confront what is in front of them is an often driving form for some artists. Relationships between the artist and the viewer vary in many ways and this exhibitions explores the relationship and I hope to observe its many forms throughout its duration.







**I am drawing from my perspective from when I did theatre and a lot of performances in front of audiences which I now dread. I have a slight build of anxiety that affects me day to day and what is worse is a feel like I carry this perception of an audience in my head. It's filled with everyone I respect and love dearly and I have all of them in a this panoptic lay out and I'm in the middle. If I close my eyes and picture it, they are dreamlike and unidentified but I know their presence, I know their emotions but I do not feel as if they are ever going to give me the relief of an applause or the gratitude of a smile.**

Wylie Siassios, Audience, collection of drawings and paintings,  
ink, oil and acrylic on wood and recycled paper, 2023







**For me, the image is a way to touch the world and a way to materialise the self. In her book 'Exteriors' Annie Ernaux writes 'The true self is not entirely within us' In this body of work I speak to the distance and divulgence in the circulation and deterioration of the image. My archival process of isolating and repurposing images is a way of revealing the self through lucid snippets, glimpsed in the periphery of lived experience. Screenshots, the cropped corners of a family photos and illegible printed matter. Moving between digital and analogue processes these works explore the body's relationship to archive, image and object. Querying; in the flux of seeing, what dust settles ?**

Indi Meara, Exteriors, Digital C-type print, dimensions variable, 2023





**I've been staring at these things too long, they wobble in and out, focusing and re-focusing. Do they move about while I'm gone? Do they sit slightly taller on sunnier days?**

**Look up through the purple haze I warm with delight by seeing star light. Yet continually people explain to me that the stars are shit here.**

**How can that be? How can they be great over there but some how bad here?**

**Isn't it suppose to be relative?**

**looking through the 'here' or 'there' at the same stars?**

**What is it that falls in and out of attention. What shifts and changes. What is different today from yesterday. What if the objects don't move about when no-one is looking. Stubbornly inert. Is it dependent on how much sleep / caffeine my body is experiencing. How clean my shirt or how heavy my back pack?**

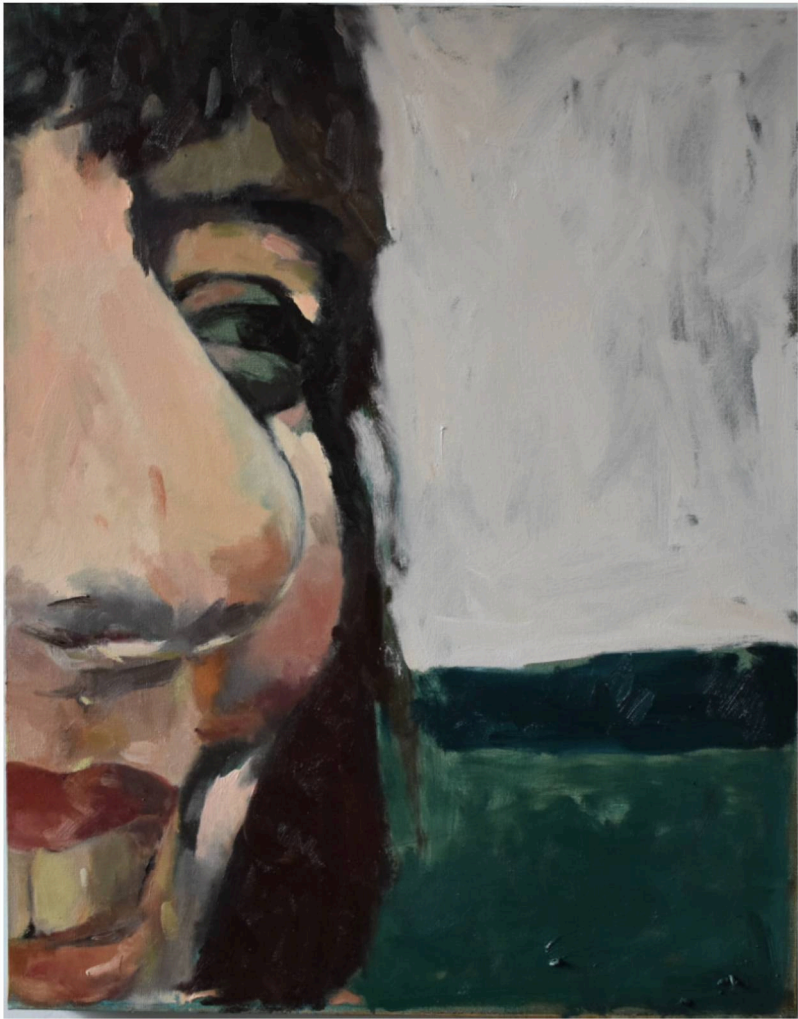
**Are my stars your stars? Can you see that one here? Or this one there? Have you ever seen a shooting star?**

**I could really use a wish right now, wish right now, wish right nowwww.**







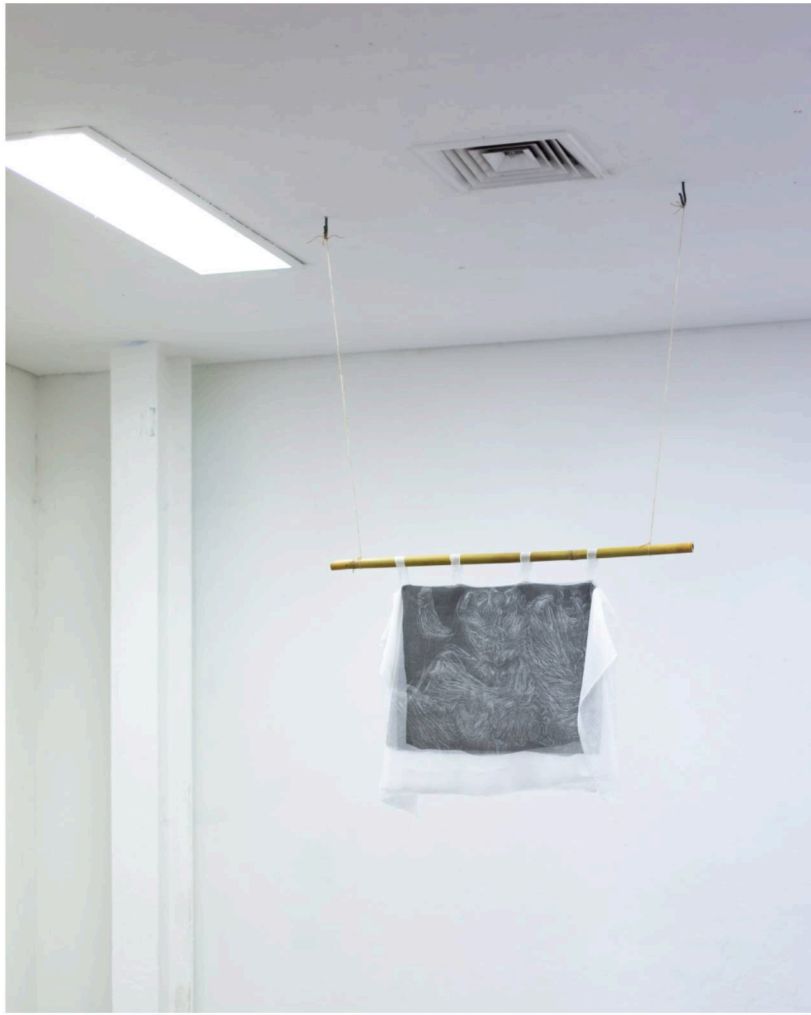




**How do we legitimise an inaccessible object when situated within the confinements of a frame? These series of works interrogate the intentionality of the 'edge' and displaced familiar objects through coexisting moments of figuration and abstraction. A tension between the 'edge' and the 'edgeless.' I am interested in the ambiguous nature of interaction – or at times a lack of interaction as the driving force of desire – and how these nuances can create a point of tension between viewer and object. Do we want more, expect more, imagine more?**

Vasilika Tsingos

1. Untitled, Oil, wax and PVA on canvas, 50.5x40.5cm, 2023
2. Untitled, Oil, wax and PVA on canvas, 50.5x40.5cm, 2023
3. Untitled, Oil on canvas, 50.5x40.5cm, 2023
4. Untitled, Oil on canvas, 50.5x40.5cm, 2023

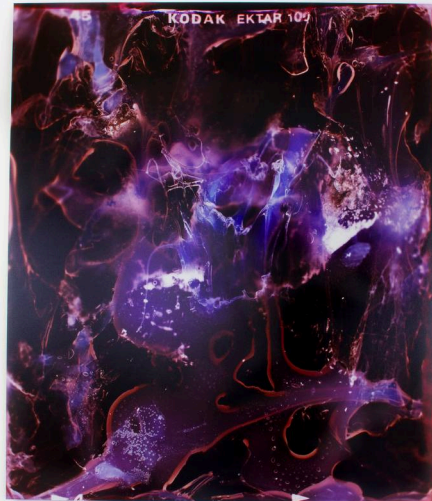






**This work reflects the irreconcilable dichotomies of my identity as an Adopted Korean Living in Australia. The ghostly effect of layering semi-transparent prints on silk connote the ghost that haunts me, a ghost of my 'lost' identity. The contradictions within my identity are represented materially through the silk in its movement, weight, weightlessness and partial obscuring of the image.**

James Farrar, Untenable state, Linoprint on Silk Chiffon, Dimensions vary, 2023.





**This installation invites an oracular lens between sculptural and photographic forms, the materials intersect across temperature, time & photosensitivity. Through process based investigations, the photographic utilises a combination of analogue printing methods and lensless photography, through multiple exposures latent with botanical and mineralised translucency. The bronze sculptures sit across the photographic axis, as receptacles that retain and record memory, through calcification of wax & resined layers, lost wax casting techniques vitrify once liquid & fleeting forms into the near permanency of bronze. Positioned in situ, the site contemplates the capacity for materials to record incisions of time across photographic and sculptural practices.**

Christy Chudosnik, Material Inquiry II, c-type print, bronze sculptures 2023, dimensions variable.

I would like to extend my sincere gratitude towards the key people whose support and assistance that made *The Artist's Eye* possible. Firstly, to **Sandie Bridie** and **Channon Goodwin** at George Paton Gallery – Thank you for this opportunity for myself and all the artists involved, I have learnt so much and an honour to be chosen for this experience. I am grateful to my artists– **James Farrar, Christy Chudosnik, Greta Miller, Indi Meara, Vasilika Tsingos and Wylie Siassos** – it has been a privilege to collaborate with you and to showcase your art. Finally, thank you to all friends and family for the support these last couple months.

Patricia Agus

Wylie Siassios  
Indi Meara  
Gretta Miller  
Vasilika Tsingos  
James Farrar  
Christy Chudosnik

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